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THE OTTO JOACHIM FONDS

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THE OTTO JOACHIM FONDS

Numerical List

by

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Ottawa, 1999

Canadian Cataloguing in Publication Data

National Library of Canada
The Otto Joachim fonds : numerical list [computer file]

Issued also in French under title: Le fonds Otto Joachim, répertoire numérique.
Includes indexes.
Issued also in printed format on demand.
Mode of access: National Library of Canada WWW site.
Issued by: Music Division.
CCG cat. no. SN3-324/1999E-IN
ISBN 0-660-17736-6

1. Joachim, Otto, 1910- --Archives--Catalogs. 2. Music--Canada--Sources--Bibliography--Catalogs. 3. Musicians--Canada--Archives--Catalogs. 4. National Library of Canada. Music Division--Archives--Catalogs. I. Jean, Stéphane, 1964- II. National Library of Canada. Music Division. III. Title.

ML136.O88J625 1999b 016.78'092 C99-900258-9

Cover: Otto Joachim and his orchestra, Düsseldorf, ca. 1930.

Graphic design: Denis Schryburt

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Cat. No. SN3-324/1999E-IN
ISBN 0-660-17736-6

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PREFACE

A Life within the Century

A man of fantastic vital energy, Otto Joachim has journeyed through this century in the most contemporary manner possible by continuously adapting to the different environments in which has he lived. Fortified with an exceptional musical talent and untiring curiosity, he has opened every door he ha encountered, expanding his experience and accumulating an impressive store of knowledge which makes him an astounding artist and man.

Born in Germany in 1910, a violinist and violist trained the hard way – by his father by a few teachers and through self-education, young Otto Joachim gained experience with all types of music. Because of his ability to learn quickly, he was soon working as a musician to support himself and his family.

When it became obvious that safety required him to leave Nazi Germany, he accepted his first foreign engagement. Thus began 15 stateless years of living wherever circumstances drew him: first Singapore, then Shanghai. Despite cultural shock and difficult conditions at times, he carved his niche with disconcerting ease, bringing his family with him. He took every opportunity to play in hotels, in clubs, with orchestras and chamber music ensembles, while collecting records and developing artisan expertise in repairing instruments, radios and record players.

When chance brought him to Montreal in 1949, he decided to settle there. At last the man found asylum; the artist was free to express all his dimensions. Activities and accomplishments followed one another, each of which could have filled a lifetime: violist with the Orchestre symphonique de Montréal; founder of the Montreal String Quartet; founder of the Montreal Consort of Ancient Instruments, for which he built period instrument replicas; and violin, viola and chamber music teacher. With his fiery personality, cut-and-dried opinions, deep love for the masters of the repertoire he knew from first to las note, and his thirst for experimenting and self-expression, it was only natural that he turned to composing.

His loyalty to the German tradition is unfailing; his music is based on dodecaphonic series and solid structures that allow him to delve into his sensuality, his taste for taking risks and his interest in experimentation. Out of this came his introduction to the aleatoric and a commitment to electro-acoustic music which captivates him still. Although he also paints, composing is now his primary professional activity and he is deeply involved in the dynamic Quebec contemporary music scene.

A unique individual, Otto Joachim is the personification of the Promethean artist: cosmopolitan, open-minded, curious and marked by human absurdities. In finding peace here, he has succeeded in assuming his artistic responsibility and repossessing his past and his heritage.

Anne Marie Messier
General Director
Société de musique contemporaine du Québec
(1986-1997)

March 1999

INTRODUCTION

This finding aid is classified as a numerical list because it describes the fonds at the file level. Descriptiv notes have also been prepared for the overall presentation of the fonds as well as for each series. The different levels of description thus enable researchers to locate the information by proceeding from the general to the specific.

The descriptive note for each file contains a file code, the title, the inclusive dates, the type of record (textual records, audio discs, photographs, etc.), the number or linear quantity of textual records and the number of iconographic or audio records, a description of the file's content when it contains different types of records, and a section reserved for notes. This part is important because it contains information on any restrictions to file access, the nature of the records (originals and copies) and reference numbers for any sound recordings. In addition to the preceding elements, the introductions to the fonds and the series also include a biographical sketch (for the fonds only), a section devoted to the scope of the records and an area for comments concerning the description of certain records, among other things.

This finding aid does not contain any files marked "undated". Whenever undated records were encountered, a date was assigned and described using the following recording conventions: [1959?]: probable date; [ca. 1950]: approximate date; [197-]: decade certain; [197-?]: probable decade.

The file code, which enables files to be located quickly and accurately, is structured as follows:

MUS 270/C1,10

MUS: Repository (Music Division)
270: Fonds (Otto Joachim fonds)
C: Series (Musical Works)
1: Sub-series (Orchestra)
10: File (*Contrastes*)

The numerical list is accompanied by an index of proper names and titles. The references in this index are to file codes, not to page numbers. For simplicity, the first two elements of the file codes have been omitted (for example, MUS 279/A1/2,5 becomes A1/2,5). In addition, an index of files has been established to match file codes with box numbers.

Lastly, this finding aid adheres to the standards prescribed in the *Rules for Archival Description*, prepared by the Bureau of Canadian Archivists.

ABBREVIATIONS AND ACRONYMS

A	alto (voice)
acc	accordion
al sax	alto saxophone
B	bass (voice)
b cl	bass clarinet
bar sax	baritone sax
bn	bassoon
b&w	black and white
ca.	circa
cab.	cabinet
CAMMAC	Canadian Amateur Musicians / Musiciens amateurs du Canada
CBC	Canadian Broadcasting Corporation
cbn	contrabassoon
cel	celesta
cl	clarinet
cm	centimetre(s)
col.	colour
db	double bass
EH	English horn
fl	flute
gtr	guitar
hn	French horn
hp	harp
hr(s)	hour(s)
m	metre(s)
min.	minute(s)

ob	oboe
org	organ
perc	percussion
picc	piccolo
pno	piano
S	soprano (voice)
sec.	second(s)
SMCQ	Société de musique contemporaine du Québec
spkr	speaker
str	strings
synth	synthesizer
T	tenor (voice)
ten sax	tenor saxophone
timp	timpani
vc	voice
vcl	violoncello
vla	viola
vln	violin

Otto Joachim, 1958.

ABOUT THE FONDS

MUS 270 **OTTO JOACHIM FONDS. – [1912?]-1998. – 1 m of textual records. – 122 photographs: b&w and col.; 26.5 x 34 cm or smaller. – 74 audio tape reels (ca. 45 hrs). – 12 audio tape cassettes (ca. 8 hrs 30 min.). – 2 digital audio tape cassettes (ca. 3 hrs).**

Biographical Notes

Born in Düsseldorf (Germany) in 1910, Otto Joachim studied music at the Buths-Neitzel Conservatorium Düsseldorf (1917-1928) and at the Rheinische Musikschule in Cologne (1928-1931) with Hermann Zitzmann. In 1934, he left Germany and settled in Asia (Singapore, Shanghaï), where he pursued a career as both instrumentalist and teacher. In 1949, the artist obtained an immigrant visa to Brazil and, following a trip to Canada, decided to live in Montreal. He became a member of and solo viola player for the Orchestre symphonique de Montréal and the McGill Chamber Orchestra. Along with his brother Walter (violoncello), Hyman Bress (violin) and Mildred Goodman (violin), he founded the Montreal String Quartet (1955-1963). The ensemble was very successful and its repertoire, consisting of primarily Canadian music, contributed to the dissemination of works of Canadian composers such as François Morel, Clermont Pépin, Violet Archer and Jean Papineau-Couture. In 1956, he pursued a teaching career at the McGill Conservatorium and at the Conservatoire de musique du Québec à Montréal where, until 1977, he taught, among other things, chamber music classes.

A period instrument enthusiast, Joachim founded the Montreal Consort of Ancient Instruments in 1958 and even manufactured replicas of certain period instruments. In the 1950s, he established an electroacoustic music studio and opened himself up to a world of sound still little known to his contemporaries. A composer of many moods, he has produced several works including *Asia*, *Concertante No. 1*, *Contrastes*, *Divertimento*, *Night Music*, *Kinderspiel* and *Uraufführung*. He was also responsible for the electroacoustic music piece called *Katimavik*, composed for the Expo '67 Canada Pavilion. He received many awards throughout his career including the Prix Paul-Gilson for his work *Illumination II* in 1969 and the Prix de musique Calixa-Lavallée in 1990.

Scope and Content

The fonds includes records concerning the life and musical activities of Otto Joachim. Several records also illustrate the many years spent by the composer in Asia. It contains, among other items, biographical and official records (passports, visas); professional correspondence, namely with Udo Kasemets, Glenn Gould, John Weinzweig and Maureen Forrester; writings; musical works including *Asia*, *L'Éclosion*, *Illumination I*, *Uraufführung* and *Mobile für Johann Sebastian Bach*; files pertaining to works; concert programs; promotional material; records related to various activities of Joachim including those of the Montreal Consort of Ancient Instruments; contracts; press clippings; photographs of Joachim, family members and other artists; and sound recordings of concerts conducted by Joachim and of his works including *Kinderspiel*, *Paean* and *Katimavik*.

Notes

Fonds acquired from Otto Joachim by donation in 1996.

The Music Division does not hold the copyright to the records in its custody. Researchers must therefore comply with the *Copyright Act* (R.S.C., C-30).

Further accruals to the fonds are expected.

Originals and copies.

Otto Joachim and his father, Düsseldorf, ca. 1920.

DESCRIPTION OF THE FONDS

MUS 270/A PERSONAL RECORDS. – 1922-1992. – 9 cm of textual records. – 10 photographs: b&w; 7 x 5.5 cm or smaller.

The series consists of records concerning the private and professional life of Otto Joachim. There are, among other items, a birth certificate, correspondence, passports, medical certificates, visas, letters of reference and Otto Joachim's memoirs.

Originals and copies.

MUS 270/A,1 Birth certificate. – 1922. – 1 textual record.
Original.

MUS 270/A,2 Citizenship and refugee status. – 1934-1949. – 2 cm of textual records. – 7 photographs: b&w; 7 x 5.5 cm or smaller.
File consisting of, among other items, correspondence, passports, medical certificates, visas and letters of reference.
Originals and copies.

MUS 270/A,3 Citizenship and refugee status. – 1950-1984. – 1.5 cm of textual records. – 3 photographs: b&w; 6 x 4 cm and 4.5 x 3.5 cm.
File containing, among other items, correspondence, visas, notes and press clippings.
Originals and copies.

MUS 270/A,4 Biographical records. – [195-?]-[198-]. – 1.5 cm of textual records.
File consisting of biographical notes, correspondence, pamphlets and press clippings.
Originals and copies.

MUS 270/A,5 Memoirs I. – [198-?]. – 1 textual record.
File consisting of a typewritten manuscript of Otto Joachim's memoirs.
Original.

MUS 270/A,6 Memoirs II. – [198-?]. – 1 cm of textual records.
File consisting of a page of notes and an autograph manuscript of Otto Joachim's memoirs.
Originals.

MUS 270/A,7 Memoirs III. – 1992. – 1 textual record.
File containing a computer printout of Otto Joachim's memoirs.
Original.

MUS 270/B CORRESPONDENCE. – 1949-1998. – 7 cm of textual records. – 16 photographs: b&w and col.; 20 x 25 cm or smaller.

This series contains correspondence with, among others, the Canadian Jewish Congress, Hermann Zitzmann, the Canadian League of Composers, Glenn Gould, Udo Kasemets, John Weinzweig, Antonine Maillet, Liza Frulla-Hébert, Anne Lauber and Stephen Spielberg. The series also contains a number of enclosures such as press clippings and photographs.

Originals and copies.

MUS 270/B,1 Canadian Jewish Congress. – 1949-1978. – 13 textual records.
Originals and copies.

MUS 270/B,2 Hermann and Suzy Zitzmann. – 1950-1965. – 19 textual records. – 6 photographs: b&w; 14 x 10 cm and 8.5 x 14 cm.
Originals and copies.

MUS 270/B,3 The Canadian League of Composers. – 1955-1990. – 1 cm of textual records. – 4 photographs: b&w; 20 x 25 cm and 16 x 21.5 cm.
Originals and copies.

MUS 270/B,4 Glenn Gould. – 1957-1990. – 0.5 cm of textual records. – 1 photograph: b&w; 18.5 x 25 cm.
File containing, among other items, two letters from Glenn Gould and correspondence relating to Gould. One of the letters from Gould is signed Richard Strauss.
Originals and copies.

MUS 270/B,5 Udo Kasemets. – 1967-1972. – 12 textual records.
Originals and copies.

MUS 270/B,6 John Weinzweig. – 1967-1988. – 11 textual records.
Originals and copies.

MUS 270/B,7 Musikverlag Josef Preissler. – 1975-1988. – 0.5 cm of textual records.
Originals and copies.

MUS 270/B,8 Korea. – 1977-1979. – 12 textual records. – 3 photographs: col.; 8 x 10.5 cm.
Originals and copies.

MUS 270/B,9 Joachim Dorfmüller. – 1984-1986. – 0.5 cm of textual records.
Originals and copies.

MUS 270/B,10 Düsseldorf. – 1990-1991. – 0.5 cm of textual records. – 1 photograph: b&w; 16.5 x 22.5 cm.
Originals and copies.

MUS 270/B,11 Other correspondence. – 1949-1998. – 2 cm of textual records. – 1 photograph: col.; 10 x 15 cm.
File containing correspondence with, among others, John Beckwith, the Canadian Music Centre, Hans Dünschede, Wolfgang Fraenkel, Liza Frulla-Hébert, Georg Lechner, Anne Lauber, Antonine Maillet, John Roberts, Jan Simons, Stephen Spielberg and the University of Toronto.
Originals and copies.

MUS 270/C MUSICAL WORKS. – 1938-1989. – 33 cm of textual records.

The records in this series illustrate Otto Joachim's composing and the diversity of his work. An avant-garde composer, he explored serialism over the years, aleatory music, electroacoustic music and also turned towards multimedia composition with works such as *Illumination I* for chamber ensemble and projectors and *Mankind*, where the composer used slides, incense and projectors. Among his works are *Concertante No. 2, Nonet*, *12 Twelve-Tone Pieces for the Young*, *Mobile für Johann Sebastian Bach*, *Music for Violin and Viola*, *Expansion*, *Requiem* and *Psalm*. For the Compagnons de Saint-Laurent troupe, Joachim wrote the incidental music for *Federigo & Noces de sang*.

This series contains sketches, drafts and manuscripts of musical works and arrangements by Otto Joachim, as well as related notes.

The series encompasses the following sub-series: MUS 270/C,1 Orchestra; MUS 270/C,2 Chamber Music; MUS 270/C,3 Solo Instrument; MUS 270/C,4 Vocal Music; MUS 270/C,5 Electroacoustic Music and Multimedia; MUS 270/C,6 Arrangements; and MUS 270/C,7 Other.

In standardizing the description of a work's instrumentation, we have opted for a generally accepted musical codification system. For example, the figures "3. 2. 2. 2 - 4. 3. 3. 1" denote the following instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones and 1 tuba. Blocks of figures separated by a dash correspond to the woodwind and brass sections, and follow the traditional order in which various instruments appear on a score. If a musician plays a second instrument, this is indicated by placing the abbreviation for the auxiliary instrument in parentheses [e.g., 3(picc) = 3 flutes plus 1 piccolo played by one of the three flautists]. And if performing the work requires the presence of an additional musician for an auxiliary instrument, this is indicated using the "+" symbol (e.g., 2+cbn = 2 bassoons plus a third musician for the contrabassoon). Catalogues of musical works do not always name auxiliary instruments but merely indicate their presence by an asterisk (*3) or underlining (4). For the description of archival records, we prefer to ascribe some significance to auxiliary instruments, since they enrich the orchestra with particular sound qualities.

Originals and copies.

Otto Joachim, Shanghaï, [195-?].

MUS 270/C1 ORCHESTRA

MUS 270/C1,1 *Asia*, symphonic poem for full orchestra. – [1939?]. – 1 textual record.
File consisting of a draft of the score (45 p.). Instrumentation: 3(picc). 2+EH. 2(cl in A). 2 - 4. 2. 3. 1, timp, perc, hp, cel, org, str. Orchestration by Otto Hertz.

MUS 270/C1,2 *Asia*, symphonic poem for full orchestra. – 1939. – 1 textual record.
File consisting of an autograph manuscript of the score (69 p.). Instrumentation: 2+picc. 2+EH. 2(cl in A). 2 - 4. 2. 3. 1, timp, perc, hp, cel, org, str. Orchestration by Otto Hertz.

MUS 270/C1,3 *Asia*. – 1953-1958. – 1 cm of textual records.
File containing a letter, notes and an autograph manuscript of a reduction for piano (27 p.).

MUS 270/C1,4 *Kota Tinggi*. – 1951. – 3 textual records.
File consisting of a draft (14 p.), an autograph manuscript of the score (12 p.) and a page of notes. Instrumentation: 1. 1. 1. 1 - 0. 3. 2. 0, timp, perc, pno, hp, gtr, str.

MUS 270/C1,5 *Concertante No. 1*, for solo violin, percussion and string orchestra. – [1955?]. – 0.5 cm of textual records.
File containing sketches and drafts (57 p.).

MUS 270/C1,6 *Concertante No. 1*, for solo violin, percussion and string orchestra. – [1955?]. – 2 textual records.
File containing two pages of an autograph manuscript, produced on transparent paper, of the score.

MUS 270/C1,7 *Concertante No. 2*, for string orchestra. – 1961. – 0.5 cm of textual records.
File containing sketches (23 p.).

MUS 270/C1,8 *Concertante No. 2*, for string orchestra. – 1961. – 1 textual record.
File consisting of an autograph manuscript of the score (19 p.).
"Commissioned by the Lapitsky Foundation."

MUS 270/C1,9 *Contrastes*. – 1966. – 1 cm of textual records.
File consisting of drafts and notes (56 p.). Instrumentation: 2+picc. 2+EH. 2+b cl. 2 - 4. 3. 3. 1, timp, perc, hp, pno, str.

MUS 270/C1,10 *Contrastes*. – 1966. – 1 textual record.
File consisting of an autograph manuscript of the score (113 p.). The record also contains 2 pages of notes and sketches (8 p.). Instrumentation: 2+picc. 2+EH. 2+b cl. 2 - 4. 3. 3. 1, timp, perc, hp, pno, str.

MUS 270/C1,11 *Contrastes*. – [196-?]. – 1 textual record.
File containing the autograph manuscript of the first page of the work. Instrumentation: 2+picc. 2+EH. 2+b cl. 2 - 4. 3. 3. 1, timp, perc, hp, pno, str.

MUS 270/C2 CHAMBER MUSIC

MUS 270/C2,1 *String Quartet*. – 1938. – 8 textual records.
File containing autograph manuscripts of the score (25 p.) and parts (16 p.). One of the manuscripts of the score also contains a musical fragment.

MUS 270/C2,2 *Music for Violin and Viola*. – 1953. – 0.5 cm of textual records.
File containing sketches (32 p.).

MUS 270/C2,3 *Music for Violin and Viola*. – 1953. – 3 textual records.
File consisting of autograph manuscripts of the score (20 p.) and of the parts for violin and viola (16 p.).

MUS 270/C2,4 *Sonata for Cello and Piano*. – 1953-1954. – 9 textual records.
File consisting of sketches (22 p.) and a draft of the first movement of the work originally written for solo violoncello (3 p.).
One of the records also includes the sketch of the song *April*.

MUS 270/C2,5 *Sonata for Cello and Piano*. – 1954. – 1 textual record.
File containing an autograph manuscript (17 p.).
"To my brother."

MUS 270/C2,6 *Sonata for Cello and Piano*. – 1954. – 4 textual records.
File consisting of autograph manuscripts, produced on transparent paper, of the score (17 p.) as well as of the parts for violoncello and piano (7 p.). It also contains an annotated copy of the part for violoncello (9 p.).
"To my brother Walter."

MUS 270/C2,7 *String Quartet No. 1*. – 1956. – 1 cm of textual records.
File consisting of sketches and drafts (58 p.).

MUS 270/C2,8 *String Quartet No. 1*. – 1956-1959. – 1 cm of textual records.
File containing autograph manuscripts, produced on transparent paper, of the score (30 p.) and parts (39 p.), as well as other pages of the work (13 p.) and a letter.

MUS 270/C2,9 *String Quartet No. 1*. – 1956. – 1 textual record.
File containing an annotated copy of an autograph manuscript of the score (38 p.). The record also includes a few manuscript pages.

MUS 270/C2,10 *String Quartet No. 1*. – 1959. – 2 cm of textual records.
File containing autograph manuscripts (52 p.) and annotated copies of the parts (42 p.).

MUS 270/C2,11 *Nonet*. – 1959. – 5 textual records.
File containing sketches (8 p.) and a page of notes. Work for fl, cl, bn, hn, vln, vla, vcl, db and pno.

MUS 270/C2,12 *Nonet*. – 1959. – 0.5 cm textual records.
File containing a draft of the score (18 p.), drafts of the parts for fl, cl, bn and pno (12 p.) and a copy of the part for vla (4 p.). The draft of the score also includes a melodic fragment with lyrics. Work for fl, cl, bn, hn, vln, vla, vcl, db and pno.

MUS 270/C2,13 Untitled - piece for viola and piano. – [195-?]. – 2 textual records.
File containing incomplete drafts (8 p.).

MUS 270/C2,14 Untitled - piece for organ, brass, strings and percussion. – [195-?]. – 5 textual records.
File consisting of sketches (14 p.).

MUS 270/C2,15 *Divertimento*, for woodwind quintet. – 1960-1962. – 1 cm of textual records.
File consisting of sketches (42 p.) and a page of notes. Work for fl, ob, cl, bn and hn.

MUS 270/C2,16 *Divertimento*, for woodwind quintet. – 1962. – 1 textual record.
File containing a draft of the score (23 p.). Work for fl, ob, cl, bn and hn.
"Commissioned by the Lakeshore Chamber Music Society."

MUS 270/C2,17 *Interlude*, for saxophone quartet. – 1960. – 5 textual records.
File consisting of a draft of the score (4 p.) and autograph manuscripts of the parts for al sax, bar sax and ten sax (8 p.).

MUS 270/C2,18 *Expansion*, for flute and piano. – 1962. – 2 textual records.
File containing sketches (7 p.) and an autograph manuscript (11 p.). The manuscript also includes a page of notes.
"À Madeco."

MUS 270/C2,19 *Dialogue*, for viola and piano. – 1964. – 2 textual records.
File consisting of sketches (9 p.).

MUS 270/C2,20 *Dialogue*, for viola and piano. – 1964. – 3 textual records.
File containing an autograph manuscript (13 p.) and copies (24 p.).

MUS 270/C2,21 *Kinderspiel*, aleatory music for children. – [1969?]. – 4 textual records.
File containing copies of the parts (4 p.). Work for spkr, pno, vln, vcl.

MUS 270/C2,22 *12 Twelve-Tone Pieces for the Young*, for violin and piano. – 1969. – 0.5 cm of textual records.
File consisting of sketches and drafts (25 p.).

MUS 270/C2,23 *12 Twelve-Tone Pieces for the Young*, for violin and piano. – 1969-1970. – 0.5 cm of textual records.
File containing annotated copies (28 p.).

MUS 270/C2,24 *Four Intermezzi*, for flute and guitar. – 1978. – 7 textual records.
File consisting of sketches (14 p.).

MUS 270/C2,25 *Four Intermezzi*, for flute and guitar. – 1978. – 2 textual records.
File consisting of an autograph manuscript (3 p.) and an annotated copy of the first piece (1 p.).

MUS 270/C3 SOLO INSTRUMENT

MUS 270/C3,1 *L'Éclosion*, for piano. – 1955. – 4 textual records.
File consisting of sketches and a draft (12 p.). One of the pages of sketches also contains the draft of a letter.

MUS 270/C3,2 *L'Éclosion*, for piano. – 1955. – 4 textual records.
File consisting of an autograph manuscript produced on transparent paper (8 p.).

MUS 270/C3,3 *12 Twelve-Tone Pieces for Children*, for piano. – 1958. – 0.5 cm of textual records.
File containing sketches (21 p.). Titles of pieces: *March*; *Bless You*; *Full Moon*; *Snowy Morning*; *Plastic Soldier*; *I Am Tired*; *Gossip*; *King Neptune*; *Timmy, the Dog*; *Catch*; *Caught*; *Mirror Canon*. One of the records also includes the poem *Thoughts*, possibly written by Otto Joachim.

MUS 270/C3,4 *12 Twelve-Tone Pieces for Children*, for piano. – 1958. – 0.5 cm of textual records.
File consisting of autograph manuscripts (26 p.) and annotated copies (6 p.). Titles of pieces: *March*; *Bless You*; *Full Moon*; *Snowy Morning*; *Plastic Soldier*; *I Am Tired*; *Gossip*; *King Neptune*; *Timmy, the Dog*; *Catch*; *Caught*; *Mirror Canon*.
"To Davis."

MUS 270/C3,5 *Fantasia*, for organ. – 1961. – 0.5 cm of textual records.
File containing sketches and a draft (25 p.).

MUS 270/C3,6 *Fantasia*, for organ. – 1961. – 2 textual records.
File consisting of an autograph manuscript (9 p.) and an annotated copy of the autograph manuscript (9 p.).

MUS 270/C3,7 *Requiem*, for violin or viola or violoncello. – 1976. – 5 textual records.
File containing a page of notes and autograph manuscripts (12 p.).

MUS 270/C3,8 *Requiem*, for guitar. – 1986. – 1 textual record.
File consisting of a draft (4 p.).

MUS 270/C3,9 *Paean*, for violoncello. – 1989. – 0.5 cm of textual records.
File consisting of sketches, drafts and notes (38 p.).

MUS 270/C3,10 *Paean*, for violoncello. – 1989. – 3 textual records.
File containing an autograph manuscript (8 p.) and annotated copies (15 p.).
"Commande de la Société Radio-Canada."

MUS 270/C4 VOCAL MUSIC

MUS 270/C4,1 *March* (Ian Clark), for voice and piano. – 1954. – 4 textual records.
File consisting of sketches (7 p.).

MUS 270/C4,2 *March* (Ian Clark), for voice and piano. – 1954. – 4 textual records.
File consisting of autograph manuscripts (8 p.) and an annotated copy (5 p.).

MUS 270/C4,3 *Psalm* (F.G. Klopstock), for mixed choir (SATB). – 1959. – 0.5 cm of textual records.
File containing sketches (11 p.), a draft (7 p.) and the psalm text.

MUS 270/C4,4 *Psalm* (F.G. Klopstock), for mixed choir (SATB). – [1959?]. – 0.5 cm of textual records.
File containing an annotated copy of the score (19 p.) and of autograph manuscripts of the parts (12 p.).
"To M.D.C."

MUS 270/C4,5 *Nacht*, for voice and piano. – [196-?]. – 4 textual records.
File consisting of sketches (4 p.) and an autograph manuscript (3 p.).

MUS 270/C5 ELECTROACOUSTIC AND MULTIMEDIA MUSIC

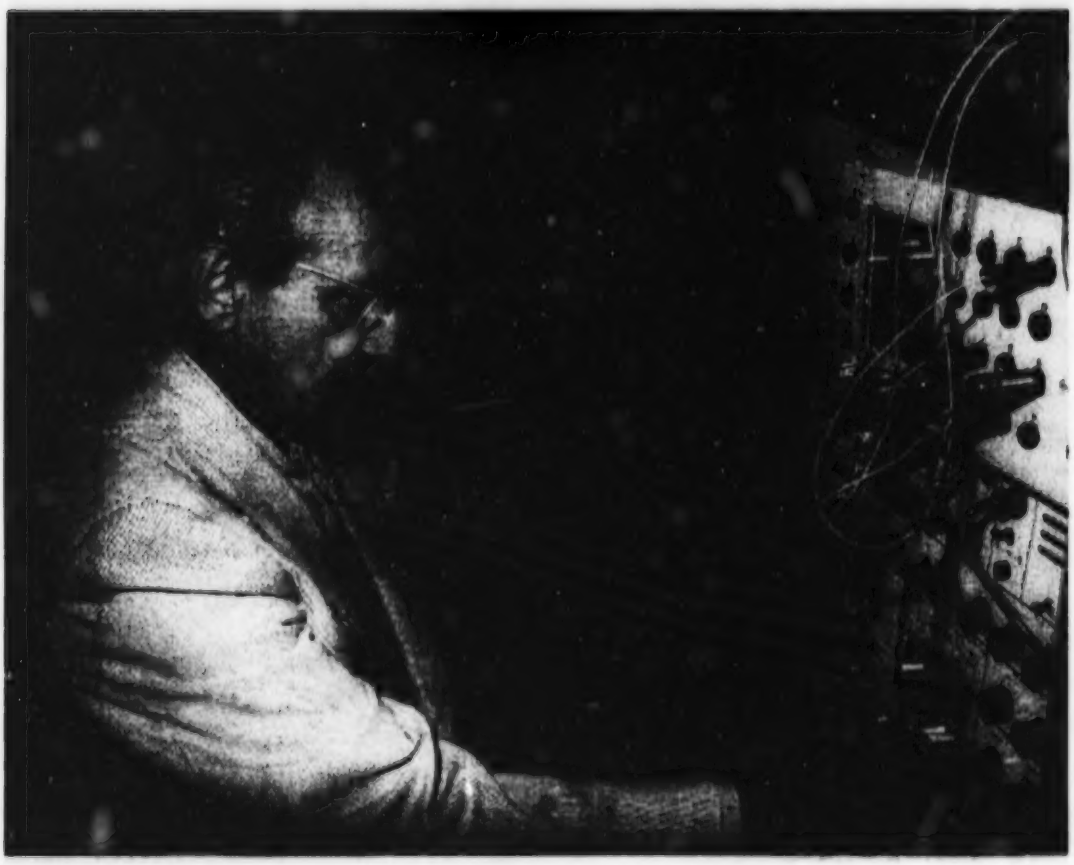
MUS 270/C5,1 *Illumination I.* – [1965?]-1967. – 5 textual records.
File consisting of autograph manuscripts of the parts for fl, gtr, pno, perc (5 p.). Work for chamber ensemble and projectors.

MUS 270/C5,2 *Illumination II.* – 1969. – 15 textual records.
File containing diagrams (4 p.), a page of notes and autograph manuscripts, produced on transparent paper, of the parts for fl, cl, bn, hn, perc, pno, str (10 p.). Work for various instruments, four-track tape and projectors.

MUS 270/C5,3 *Mankind.* – 1972. – 14 textual records.
File containing autograph manuscripts of the parts for synth, org and timp (6 p.) as well as of copies of texts in different languages (8 p.). Work for 4 spkr, 4 synth, org, timp, incense, slides and projectors.

MUS 270/C5,4 *Uraufführung.* – 1976-1977. – 0.5 cm of textual records.
File consisting of a page of notes, sketches (2 p.) and an autograph manuscript of the score (25 p.). Work for solo gtr, 14 instruments and electronic music.

MUS 270/C5,5 *Uraufführung.* – 1977. – 1 textual record.
File consisting of an autograph manuscript, produced on transparent paper, of a section of the work (1 p.). Work for solo gtr, 14 instruments and electronic music.



Otto Joachim during a recording session, 1973.

MUS 270/C5,6 *Stimulus a Goad*, for guitar and synthesizer. – 1977. – 3 textual records.
File containing notes (2 p.) and a copy of the part for guitar (1 p.).

MUS 270/C5,7 *Mobile für Johann Sebastian Bach*. – 1980-1985. – 0.5 cm of textual records.
File consisting of notes, sketches and drafts (31 p.). It also contains annotated copies of piece by Bach (2 p.). Work for fl, ob, cl, bn, 4 str, cel, org and tape.

MUS 270/C6 ARRANGEMENTS

MUS 270/C6,1 *Roses Everywhere* (Svengali). – [1943?]. – 1 textual record.
File consisting of an autograph manuscript of the score (8 p.). Work for vc, 3 vln, gtr, acc, pno, db, perc.

MUS 270/C6,2 *Blue Skies*, theme and variations for string quartet. – [1955?]. – 0.5 cm of textual records.
File consisting of sketches and drafts (20 p.).

MUS 270/C6,3 *Cadenza*, concerto for piano (Mozart). – 1956. – 3 textual records.
File containing sketches and a draft (7 p.).
"To John Newmark."

MUS 270/C6,4 *Anitra's Dance* (Grieg), for string quartet. – [195-]. – 5 textual records.
File consisting of autograph manuscripts of the score (3 p.) and parts (12 p.).

MUS 270/C6,5 *Stardust* [H. Carmichale], for string quartet. – [195-]. – 6 textual records.
File containing sketches and a draft (8 p.) as well as autograph manuscripts of the parts (14 p.).

MUS 270/C6,6 *What Is This Thing*, for orchestra. – [195-?]. – 3 textual records.
File consisting of sketches (12 p.).

MUS 270/C6,7 *Minuetto* (Mozart), for four flutes. – 1962. – 1 textual record.
File consisting of a draft of the score (2 p.).

MUS 270/C6,8 *Arpeggione Schubert*, for viola or violoncello and string orchestra. – 1977. – 3 textual records.
File consisting of sketches (4 p.) and a copy of an autograph manuscript (15 p.).

MUS 270/C7 OTHER

MUS 270/C7,1 Series. – [194-?]-[196-?]. – 0.5 cm of textual records.
File consisting of various musical series (40 p.).

MUS 270/C7,2 *Emperor Jones*. – [194-?]. – 7 textual records.
File containing sketches (15 p.) and a page of notes. The composer uses the theme of his work *Three Bagatelles* as music for this play. This project was never completed.

MUS 270/C7,3 *Federigo & Noces de sang*. – [1952?]. – 0.5 cm of textual records.
File containing sketches and drafts (21 p.) as well as autograph manuscripts (8 p.). Incidental music performed by the Compagnons de Saint-Laurent troupe.

MUS 270/C7,4 Miscellaneous. – [195-?]. – 1 cm of textual records.
File consisting of sketches and drafts (81 p.). It contains several pieces including *The Ill-Tempered Harpsichord* performed for the Canadian Broadcasting Corporation series *Opportunity Knocks*.

MUS 270/D FILES PERTAINING TO MUSICAL WORKS. – 1952-1995. – 22 cm of textual records. – 1 photograph: b&w; 4 x 3 cm.

The records in this series focus on activities pertaining to musical works (concerts, promotion, etc.) and also provide a range of information enabling us to trace the progress of works through the years. It contains, among other items, correspondence, contracts, concert programs, promotional material, notes and press clippings.

Originals and copies.

MUS 270/D,1 *Concertante No. 1.* – 1957-1987. – 1 cm of textual records.
File consisting of correspondence, concert programs, an interview and press clippings.
Original and copies.

MUS 270/D,2 *Concertante No. 2.* – 1962-1983. – 1 cm of textual records.
File containing correspondence, an authorization record for the reproduction of music, concert programs, brochures and press clippings.
Originals and copies.

MUS 270/D,3 *Contrastes.* – 1966-1987. – 2 cm of textual records.
File consisting of correspondence, concert programs, notes, brochures, a communiqué and a contract.
Originals and copies.

MUS 270/D,4 *Contrastes.* – 1966-1979. – 1 cm of textual records.
File consisting of press clippings.
Copies.

MUS 270/D,5 *Dialogue.* – 1964-1986. – 5 textual records.
File containing correspondence, a program, a form describing the work and a press clipping.
Original and copies.

MUS 270/D,6 *Divertimento.* – 1962-1980. – 12 textual records.
File containing correspondence, concert programs and notes.
Originals and copies.

MUS 270/D,7 *L'Éclosion.* – [196-]-1974. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, analyses of the work and press clippings.
Originals and copies.

MUS 270/D,8 *Expansion*. – 1963. – 0.5 cm of textual records.
File containing notes, communiqués, a concert program and a brochure.
Originals and copies.

MUS 270/D,9 *Fantasia*. – 1961-1993. – 0.5 cm of textual records.
File consisting of correspondence, concert programs and press clippings.
Originals and copies.

MUS 270/D,10 *Federigo & Noces de sang*. – 1952. – 6 textual records.
File consisting of press clippings.
Copies.

MUS 270/D,11 *Illumination I*. – 1965-1986. – 2 cm of textual records.
File consisting of, among other items, correspondence, concert programs, notes and press clippings.
Originals and copies.

MUS 270/D,12 *Illumination II*. – 1969-1979. – 1 cm of textual records.
File consisting of correspondence, concert programs, brochures, communiqués and press clippings.
Originals and copies.

MUS 270/D,13 *Katimavik*. – 1964-1989. – 2 cm of textual records. – 1 photograph: b&w; 4 x 3 cm.
File containing, among other items, correspondence, contracts, concert programs, notes, photo ID of Otto Joachim and press clippings.
Originals and copies.

MUS 270/D,14 *Kinderspiel*. – 1969-[199-]. – 0.5 cm of textual records.
File containing correspondence, a concert program and notes.
Originals and copies.

MUS 270/D,15 *Mankind*. – 1971-1982. – 0.5 cm of textual records.
File consisting of correspondence, a concert program, notes and press clippings.
Originals and copies.

MUS 270/D,16 *March*. – [196-]. – 3 textual records.
File consisting of a record concerning copyright, a press release and a form describing the work.
Originals.

MUS 270/D,17 *Music for Violin and Viola*. – 1960-1982. – 7 textual records.
File consisting of concert programs and press clippings.
Copies.

MUS 270/D,18 *Night Music*. – 1978-1986. – 6 textual records.
File containing correspondence, concert programs, a contract and a form describing the work.
Originals and copies.

MUS 270/D,19 *Nonet*. – 1960. – 5 textual records.
File consisting of notes and press clippings.
Original and copies.

MUS 270/D,20 *Paean*. – 1991-1992. – 0.5 cm of textual records.
File consisting of correspondence, a biographical record, a speech, programs and press clippings.
Originals and copies.

MUS 270/D,21 *Psalm*. – 1961-1965. – 7 textual records.
File consisting of concert programs, a bulletin, notes and press clippings.
Original and copies.

MUS 270/D,22 *Six Pieces for Guitar*. – 1974-1990. – 6 textual records.
File containing correspondence, a form describing the work and notes.
Originals and copies.

MUS 270/D,23 *Sonata for Cello and Piano*. – 1955-1991. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, notes and press clippings.
Originals and copies.

MUS 270/D,24 *Stacheldraht*. – 1993-1995. – 1.5 cm of textual records.
File containing correspondence, concert programs, promotional material and notes.
Originals and copies.

MUS 270/D,25 *Stacheldraht*. – 1995. – 0.5 cm of textual records.
File consisting of press clippings.
Originals and copies.

MUS 270/D,26 *Stimulus a Goad.* – [197-]-1988.–4 textual records.
File consisting of a concert program, a form describing the work and notes.
Originals and copies.

MUS 270/D,27 *String Quartet No. 1.* – 1957-1985. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, an invitation card, notes and press clippings.
Originals and copies.

MUS 270/D,28 *Tribute to Saint Romanus.* – 1980-1982. – 0.5 cm of textual records.
File consisting of correspondence, concert programs, promotional material and notes.
Originals and copies.

MUS 270/D,29 *12 Twelve-Tone Pieces for the Young* and *12 Twelve-Tone Pieces for Children.* – 1961-1992. – 16 textual records.
File consisting of correspondence, notes, a brochure and articles.
Originals and copies.

MUS 270/D,30 *Uraufführung.* – 1976-1978. – 1 cm of textual records.
File containing correspondence, a contract, concert programs, notes, a communiqué and press clippings.
Originals and copies.

MUS 270/D,31 Miscellaneous. – 1954-1989. – 0.5 cm of textual records.
File consisting of records concerning various works by Otto Joachim: correspondence, concert programs, a pamphlet, posters and articles.
Originals and copies.

MUS 270/E OTHER MUSICAL ACTIVITIES. – 1918-1996. – 21 cm of textual records. – 22 photographs: b&w; 20.5 x 25 cm or smaller.

The records in this series illustrates primarily Otto Joachim's activities as a viola player and conductor. The artist performed with, among others, Maureen Forrester, the Montreal String Quartet, the Montreal Consort of Ancient Instruments and the Orchestre symphonique de Montréal. There are also records pertaining to his studies as well as his teaching at the Conservatoire de musique du Québec à Montréal. Records in this series include correspondence, concert programs, transcripts, writings, posters, press clippings and various photographs.

Originals and copies.

Otto Joachim in a music store's repair shop in Shanghaï, [195-?].

MUS 270/E,1 Studies. – 1918-1930. – 21 textual records.
File consisting of transcripts and concert programs.
Originals and copies.

MUS 270/E,2 Singapore. – 1938-1939. – 0.5 cm of textual records. – 1 photograph: b&w; 12.5 x 9.5 cm.
File containing concert programs, press clippings and a photograph of one of Otto Joachim's teachers at the Buths-Neitzel Conservatorium Düsseldorf.
Copies.

MUS 270/E,3 Shanghaï. – 1940-1949. – 0.5 cm of textual records. – 3 photographs: b&w; 8.5 x 14 cm.
File consisting of a letter, a contract, press clippings and photographs taken during a concert conducted by Otto Joachim.
Originals and copies.

MUS 270/E,4 Musica Antica e Nuova (New and ancient music). – 1952-1955. – 1 cm of textual records.
File containing concert programs and press clippings.
Copies.

MUS 270/E,5 Electronic music. – 1953-1966. – 2 cm of textual records.
File consisting of correspondence, brochures, an article and press clippings.
Originals and copies.

MUS 270/E,6 Electronic music. – 1967-1990. – 2 cm of textual records.
File consisting of correspondence, a brochure, a concert program, lecture texts and press clippings.
Originals and copies.

MUS 270/E,7 String trio – Hyman Bress, Otto Joachim and Walter Joachim. – 1953-1954. – 15 textual records.
File consisting of a letter, concert programs and press clippings.
Original and copies.

MUS 270/E,8 Bach - cantatas and *Concertos brandebourgeois*. – 1954-1971. – 1 cm of textual records.
File containing a letter, concert programs and press clippings.
Original and copies.

MUS 270/E,9 Maureen Forrester. – 1954-1961. – 0.5 cm of textual records.
File consisting of correspondence, concert programs and press clippings.
Originals and copies.

MUS 270/E,10 The Montreal String Quartet. – 1954-1960. – 1 cm of textual records. – 1 photograph: b&w; 20.5 x 25 cm.
File containing concert programs, notes and a photograph of the quartet. The ensemble comprises the following musicians: Hyman Bress, Mildred Goodman, Otto Joachim and Walter Joachim.
Copies.

MUS 270/E,11 The Montreal String Quartet. – 1954-1959. – 1 cm of textual records.
File consisting of press clippings.
Copies.

MUS 270/E,12 *Musique de notre temps*. – 1955-1957. –6 textual records.
File consisting of a concert program, notes and press clippings.
Copies.

MUS 270/E,13 Montreal Consort of Ancient Instruments. – 1956-1965. – 2 cm of textual records.
File containing, among other items, correspondence, concert programs, notes and lists of works.
Originals and copies.

MUS 270/E,14 Montreal Consort of Ancient Instruments. – 1966-1980. – 1 cm of textual records.
File consisting of correspondence, concert programs, pamphlets and brochures.
Originals and copies.

MUS 270/E,15 Montreal Consort of Ancient Instruments. – 1958-1971. – 1 cm of textual records.
File consisting of press clippings.
Copies.

MUS 270/E,16 Writings. – 1956-[199-?]. – 17 textual records.
File containing different thoughts on music.
Originals.

MUS 270/E,17 Youth and Music Canada. – 1956-1969. – 1.5 cm of textual records. – 6 photographs: b&w; 12.5 x 18 cm and 8.5 x 12.5 cm.
File consisting of concert programs, a pamphlet, press clippings as well as photographs of Otto Joachim and of musical personalities, including John Newmark.
Copies.

Otto Joachim and pianist John Newmark during a concert for Youth and Music Canada, ca. 1960.

MUS 270/E,18 Ottawa Music Festival. – 1957. – 5 textual records.
File consisting of press clippings.
Copies.

MUS 270/E,19 Stratford Festival. – 1960-1962. – 0.5 cm of textual records.
File containing a concert program and press clippings.
Copies.

MUS 270/E,20 Orchestre symphonique de Montréal. – 1962-1965. – 0.5 cm of textual records.
File consisting of a letter, a contract, a concert program and press clippings.
Original and copies.

MUS 270/E,21 "Music from Charlemagne to Elizabeth I." – 1963. – 2 textual records.
File consisting of a script and a program.
Copies.

MUS 270/E,22 Teaching. – 1964-1979. – 1 cm of textual records.
File consisting of documents pertaining to the activities of Otto Joachim at the Conservatoire de musique du Québec à Montréal. It contains correspondence, concert programs, a memoir, a personnel form, a pamphlet and a press clipping.
Originals and copies.

MUS 270/E,23 Miscellaneous. – 1926-1996. – 1 cm of textual records. – 11 photographs: b&w; 17.5 x 22.5 cm or smaller.
File containing, among other items, radio scripts, records concerning an interview with Stockhausen, concert programs, a pamphlet, posters, press clippings and group photographs.
Originals and copies.

MUS 270/F AWARDS, HONOURS AND TRIBUTES. – 1969-1996. – 7 cm of textual records. – 21 photographs: b&w and col.; 25 x 20 cm or smaller.

The series consists of records concerning awards, honours or tributes received by Otto Joachim during his career, including the Prix Paul-Gilson, the Ordre national du Québec and an honourary doctorate from Concordia University. One will find, among other items, correspondence, concert programs, promotional material, brochures, speeches, press clippings and photographs.

Originals and copies.

MUS 270/F,1 Prix Paul-Gilson. – 1969-1978. – 1 cm of textual records.
File containing correspondence, a program, press clippings.
Originals and copies.

MUS 270/F,2 Otto Joachim's 70th birthday. – 1980. – 5 textual records.
File consisting of a communiqué and press clippings.
Copies.

MUS 270/F,3 Otto Joachim's 75th birthday. – 1985. – 0.5 cm of textual records. – 5 photographs: b&w; 25 x 20 cm and 20 x 25 cm.
File consisting of correspondence, a concert program, notes, press clippings and photographs of Otto Joachim, musical personalities and of members of his family. Several documents concerning the work called *Mobile für Johann Sebastian Bach*.
Originals and copies.

MUS 270/F,4 Otto Joachim's 80th birthday. – 1990. – 1.5 cm of textual records. – 6 photographs: col.; 12.5 x 17.5 cm and smaller.
File containing correspondence, a speech by Lorraine Desmarais, greeting cards, an invitation card, a pamphlet, a periodical and photographs.

MUS 270/F,5 Les Grands Prix de la Société Saint-Jean-Baptiste de Montréal. – 1990-1991. – 0.5 cm of textual records. – 6 photographs: b&w; 20 x 25 cm.
File consisting of correspondence, a brochure, a bulletin, press clippings and photographs of Otto Joachim and musical personalities.
Originals and copies.

MUS 270/F,6 Ordre national du Québec. – 1992-1994. – 1.5 cm of textual records. – 1 photograph: col.; 13.5 x 20 cm.
File consisting of correspondence, a brochure, a speech given by Victor C. Goldbloom, press clippings and a photograph of Otto Joachim and Robert Bourassa.
Originals and copies.

MUS 270/F,7 The Concert Society Award. – 1993. – 1 textual record.
File consisting of a press clipping.
Copy.

MUS 270/F,8 Quatuor Morency - tribute concert. – 1994. – 4 textual records.
File containing promotional material and press clippings.
Copies.

MUS 270/F,9 Concordia University - honourary doctorate. – 1994-1996. – 0.5 cm of textual records. – 3 photographs: col.; 12.5 x 17.5 cm and 10 x 15 cm.
File containing, among other items, correspondence, a brochure, press clippings and photographs of Otto Joachim.
Originals and copies.

MUS 270/G PHOTOGRAPHS. – [1912?]-[199-?]. – 52 photographs: b&w and col.; 26.5 x 34 cm or smaller.

The series includes photographs of Otto Joachim alone, with different musicians and with the Orchestre Symphonic de Montréal. It also contains a photograph of Pierre Elliott Trudeau with Wilfrid Pelletier and students of Otto Joachim.

MUS 270/G,1 Childhood. – [1912?]-[ca. 1920]. – 6 photographs: b&w; 20 x 15 cm or smaller.
File containing photographs of Otto Joachim as a child with members of his family.

MUS 270/G,2 Otto Joachim. – [193-]-[199-?]. – 11 photographs: b&w; 26.5 x 34 cm or smaller.
File consisting of photographs of Otto Joachim alone.

MUS 270/G,3 Otto Joachim and others. – [ca. 1926]-[198-?]. – 10 photographs: b&w and col.; 18 x 25.5 cm or smaller.
File containing photographs of Otto Joachim with various musicians. It contains several photographs taken during concerts.

MUS 270/G,4 Otto Joachim and others. – [196-?]-[198-?]. – 4 photographs: b&w and col.; 25 x 20 cm and 10 x 15 cm.
File containing photographs of Otto Joachim with others.

MUS 270/G,5 CAMMAC. – [195-?]. – 8 photographs: b&w; 16.5 x 25 cm or smaller.
File consisting of photographs taken during a bowing demonstration and during lessons with Otto Joachim.

MUS 270/G,6 Orchestre symphonique de Montréal. – [196-]. – 5 photographs: b&w; 23 x 15 cm or smaller.
File consisting of photographs of Otto Joachim and of members of the Orchestre symphonique de Montréal.

MUS 270/G,7 Miscellaneous. – [194-]-[198-?]. – 8 photographs: b&w; 18.5 x 24.5 cm or smaller.

File including photographs of musicians and of musical instruments. It also contains a photograph of Pierre Elliott Trudeau with Wilfrid Pelletier and students of Otto Joachim.

MUS 270/H SOUND RECORDINGS. – [196-]-1996. – 74 audio tape reels (ca. 45 hrs). – 12 audio tape cassettes (ca. 8 hrs 30 min.). – 2 digital audio tape cassettes (ca. 3 hrs).

This series contains primarily sound recordings of works by Otto Joachim as well as recordings of the Montreal Consort of Ancient Instruments conducted by Otto Joachim. Many artists and ensembles have performed his music, including Hyman Bress, Arthur Garami, Seiji Ozawa, Guy Fouquet, John Newmark, Rose Goldblatt, Suzanne Blondin, Bernard Jean, Walter Boudreau, Davis Joachim, Toronto Symphony Orchestra, National Arts Centre Orchestra, Brussels Wind Quintet and the Orchestre philharmonique de Liège. The series also includes recordings of Otto Joachim as a viola player, as well as interviews.

The series contains the following sub-series: MUS 270/H1 Musical Works; MUS 270/H2 Other.

MUS 270/H1 MUSICAL WORKS

MUS 270/H1,1 *Concertante No. 1.* – 1964. – 1 audio tape reel (ca. 12 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recording of the CBC Festival Chamber Orchestra and violinist Hyman Bress conducted by Françoys Bernier.
Reference number: T10 3014.

MUS 270/H1,2 *Concertante No. 1.* – [196-?]. – 1 audio tape reel (ca. 12 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of a string orchestra as well as violinist Arthur Garami and percussionist Louis Charbonneau conducted by Otto Joachim.
Reference number: T7 3616.

MUS 270/H1,3 *Concertante No. 2* – 1971. – 1 audio tape reel (56 min. 30 sec.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording of the National Arts Centre Orchestra conducted by Otto Joachim. The audio tape reel also contains a Haydn symphony and sections from Peter Warlock's *Capriol Suite.*
Reference number: T10 2993.

MUS 270/H1,4 *Contrastes*. – 1967. – 1 audio tape reel (ca. 20 min.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording produced during the premiere with the Toronto Symphony Orchestra conducted by Seiji Ozawa at La Place des Arts (Montreal).
Reference number: T10 2991.

MUS 270/H1,5 *Dialogue*. – 1964. – 1 audio tape reel (ca. 20 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recording containing two versions of the work *Dialogue* performed by Otto Joachim (viola) and John Newmark (piano) during a recital. It also contains a sonata by Darius Milhaud.
Reference number: T10 3044.

MUS 270/H1,6 *Divertimento*. – [196-?]. – 1 audio tape reel (ca. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the Brussels Wind Quintet.
Reference number: T7 3617.

MUS 270/H1,7 *Divertimento*. – [197-?]. – 1 audio tape reel (19 min. 55 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Reference number: T7 3626.

MUS 270/H1,8 *L'Éclosion*. – [196-?]. – 1 audio tape reel (4 min. 40 sec.): polyester; 19 cm/sec.; reel: 13 cm.
Sound recording of pianist Rose Goldblatt.
Reference number: T5 1031.

MUS 270/H1,9 *Illumination I*. – 1966. – 1 audio tape reel (29 min. 25 sec.): polyester; 19 cm/sec.; 38 cm/sec.; reel: 25 cm.
Sound recording produced during the premiere at McGill University's Redpath Hall. Marylin Lightstone, soloist; Otto Joachim, conducting and lighting; Wolfgang Kandor, flute; Tony Romandini, guitar; Gilles Tremblay, piano. Canadian Broadcasting Corporation recording for the program *Tuesday Night*.
Reference number: T10 3001.

MUS 270/H1,10 *Katimavik*. – 1965-1967. – 6 audio tape reels (ca. 3 hrs): polyester; 38 cm/sec.; reel: 25 cm.
Sound recordings consisting of different material used in the creation of the work.
Reference numbers: T10 3007, T10 3008, T10 3011, T10 3016, T10 3018, T10 3019.

MUS 270/H1,11 *Kinderspiel*. – 1992. – 1 audio tape cassette (ca. 20 min.): polyester.
Sound recording produced in Sherbrooke conducted by Carole Sirois.
Reference number: C 1303.

MUS 270/H1,12 *Mankind*. – 1973. – 1 audio tape reel (15 min. 30 sec.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of Micheline Coulombe Saint-Marcoux (synth), Gilles Tremblay (synth), Gustav Ciamaga (synth), G. Lachapelle (timp) and four soloists conducted by Otto Joachim.
Reference number: T7 3619.

MUS 270/H1,13 *Mobile für Johann Sebastian Bach*. – 1979-1980. – 1 audio tape reel (ca. 25 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recording consisting of various versions of the electronic part of the work. Reading of the poem by the composer.
Reference number: T10 3017.

MUS 270/H1,14 *Music for Violin and Viola*. – [196-?]. – 1 audio tape reel (13 min. 10 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Recording of Harvey Seigel (violin) and Robert Verebes (viola).
Reference number: T7 3621.

MUS 270/H1,15 *Nonet*. – [196-?]. – 1 audio tape reel (12 min. 5 sec.): polyester, 38 cm/sec.; reel: 25 cm.
Sound recording produced during a concert at McGill University.
Reference number: T10 3004.

MUS 270/H1,16 *Nonet*. – [197-?]. – 1 audio tape reel (11 min. 40 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Reference number: T7 3625.

MUS 270/H1,17 *Paean*. – 1992. – 1 audio tape cassette (ca. 10 min.): polyester.
Sound recording of violoncellist Guy Fouquet.
Reference number: C 1307.

MUS 270/H1,18 *Seven Electronic Sketches*. – 1984. – 2 audio tape reels (ca. 1 hr 10 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recordings produced in Otto Joachim's electronic music studio in Montreal.
Reference numbers: T10 3020, T10 3005.

MUS 270/H1,19 *Stacheldraht*. – 1995. – 1 audio tape cassette (ca. 30 min.): polyester.
Sound recording of the Ensemble de la SMCQ and soloist Colombe Demers conducted by Walter Boudreau. It also contains a version performed by the Kammerorchester des Nationaltheaters Prag with soloist Stefanie Köhler conducted by Israel Yinon.
Reference number: C 1312.

MUS 270/H1,20 *Stimulus a Goad*. – 1977. – 1 audio tape reel (ca. 12 min.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording produced during the program *Off Beat* - CBC with guitarist Davis Joachim.
Reference number: T10 2999.

MUS 270/H1,21 *Tribute to Saint Romanus*. – 1980. – 1 audio tape reel (20 min. 40 sec.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recording produced during the premiere at St. James Cathedral (Toronto) conducted by Otto Joachim.
Reference number: T10 2992.

MUS 270/H1,22 Other works. – [196-]-1989. – 3 audio tape reels (ca. 2 hrs): polyester; 38 cm/sec.; 19 cm/sec.; reels: 25 cm, 18 cm.
Sound recordings containing electronic music.
Reference numbers: T10 3021, T7 3614, T7 3623.

MUS 270/H1,23 Other works. – [ca. 1978]. – 1 audio tape reel (ca. 50 min.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording of the works *12 Twelve-Tone Pieces for Children*, *Night Music*, *Dialogue*, *L'Éclosion* and *Divertimento*. Canadian Broadcasting Corporation recording.
Reference number: T10 3003.

MUS 270/H1,24 Other works. – 1979. – 1 audio tape reel (29 min. 45 sec.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording containing the work *Six Pieces for Guitar* as well as pieces by John Dowland, Hans Haug, Heitor Villa-Lobos and Francis Poulenc. Works performed by Davis Joachim during the show *Les Jeunes Artistes* - CBC.
Reference number: T10 3000.

MUS 270/H1,25 Other works. – [197-?]. – 1 audio tape reel (16 min. 15 sec.): polyester; 38 cm/sec.; reel: 18 cm.
Sound recording of the works *Night Music* and *Four Intermezzi*.
Reference number: T7 3622.

MUS 270/H1,26 Other works. – [197-?]. – 1 audio tape reel (ca. 20 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording of the works *12 Twelve-Tone Pieces for Children*, *L'Éclosion* and *Dialogue*.
Reference number: T7 3615.

MUS 270/H1,27 Other works. – 1980. – 2 audio tape reels (ca. 2 hrs): polyester; 38 cm/sec.; reel: 25 cm.
Sound recordings including the works *12 Twelve-Tone Pieces for Children*, *Night Music*, *Divertimento* and *Nonet* conducted by Bernard Jean. Recordings produced during Otto Joachim's 70th birthday celebration.
Reference numbers: T10 3006, T10 3015.

MUS 270/H1,28 Other works. – 1987. – 1 audio tape reel (ca. 1 hr): polyester; 38 cm/sec.; reel: 25 cm.
Sound recordings of the works *Requiem* and *Six Pieces for Guitar*. The recording also contains a recital by Davis Joachim.
Reference number: T10 3013.

MUS 270/H1,29 Other works. – 1990. – 4 audio tape reels (ca. 1 hr 30 min.): polyester; 38 cm/sec.; reel: 25 cm.
Sound recordings produced at the Chapelle historique du Bon-Pasteur in Montreal during a concert in tribute to Otto Joachim for his 80th birthday. They contain the following works: *String Quartet No. 1* (Claudel Quartet), *L'Éclosion* (Suzanne Blondin, piano), *Divertimento, Nonet* (conductor: Walter Boudreau), *Expansion* (Robert Langevin, flute; Suzanne Blondin, piano), *Illumination II* (conductor: Walter Boudreau). Canadian Broadcasting Corporation recording.
Reference numbers: T10 2987, T10 2988, T10 2989, T10 2990.

MUS 270/H1,30 Other works. – 1990. – 2 audio tape cassettes (ca. 1 hr 30 min.): polyester.
Sound recordings containing a tribute to Otto Joachim for his 80th birthday. *Radio-Concert* program hosted by Michel Keable and Françoise Davoine. They also contain several other works, including *Divertimento, Nonet* and *Illumination II*.
Reference numbers: C 1310, C 1311.

MUS 270/H1,31 Other works. – 1996. – 2 DAT cassettes (ca. 3 hrs): polyester.
Sound recordings containing works by Otto Joachim (*Katimavik, Métamorphoses*), works by various composers and interviews with Otto Joachim. The work *Métamorphoses* was first performed by the Orchestre philharmonique de Liège conducted by Pierre Bartholomée during a concert in memory of Arthur Grumiaux.
Reference numbers: DAT 101, DAT 102.

MUS 270/H2 OTHER

MUS 270/H2,1 Montreal Consort of Ancient Instruments. – 1963-1968. – 31 audio tape reels (ca. 26 hrs): polyester; 38 cm/sec.; 19 cm/sec.; reels: 25 cm, 18 cm.
Sound recordings of the Montreal Consort of Ancient Instruments, the Montreal Consort of Viols and the Montreal Bach Choir conducted by Otto Joachim. They contain music from the Renaissance and Baroque periods, including *Flow My Tears* and *Weep You No More Sad Fountains* (John Dowland), *Pandolpho* (Robert Parsons), *Pavan* (William Brade), *Bourrée* (Michael Praetorius), *My Sweet Little Darling* and *The Bells* (William Byrd), *Rubum Quem* (Christopher Tye), *Fantasia* (John Ward), *It Fell On a Summer's Day* (Thomas Campion), *Rondeau : Bonne amourette* (Adam de la Halle).
Reference numbers: T10 2994 to T10 2998, T10 3002, T10 3012, T10 3022 to T10 3043, T10 3045, T7 3620.

MUS 270/H2,2 Ancient music. – [196-?]. – 1 audio tape reel (ca. 1 hr): polyester; 19 cm/sec.; reel: 18 cm.
Sound recording produced during a concert at the Hermitage given by Otto Joachim (viola) and Kelsey Jones (harpsichord).
Reference number: T7 3624.

MUS 270/H2,3 Biagio Marini. – [196-?]. – 1 audio tape reel (ca. 10 min.): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording of a sonata by Biagio Marini performed by Otto Joachim (violin) and Colette Chevalier (spinet).
Reference number: T10 3009.

MUS 270/H2,4 The Montreal String Quartet. – [196-?]. – 2 audio tape reels (ca. 40 min.): polyester; 19 cm/sec.; reel: 18 cm.
Sound recordings of Hyman Bress (violin), Mildred Goodman (violin), Otto Joachim (viola) and Walter Joachim (violoncello). Works by Claude Debussy and Beethoven.
Reference numbers: T7 3613, T7 3618.

MUS 270/H2,5 The Montreal String Quartet. – [199-?]. – 3 audio tape cassettes (ca. 1 hr 30 min.): polyester.
Sound recordings consisting of works by Beethoven, Bloch, S.C. Eckhardt-Grammatté, Mozart and Schubert. Works possibly recorded in the early 1960s.
Reference numbers: C 1313 to C 1315.

From right to left: Otto Joachim (playing viola) and the other founding members of the Montreal String Quartet (1955): his brother Walter (violoncello) and the violinists Mildred Goodman and Hyman Bress. Photo: E.D. Bermingham Reg'd.

MUS 270/H2,6 Violin competition. – 1983. – 2 audio tape cassettes (ca. 2 hrs): polyester.
Reference numbers: C 1304, C 1305.

MUS 270/H2,7 Interview. – 1984. – 1 audio tape reel (ca. 1 hr): polyester; 19 cm/sec.; reel: 25 cm.
Sound recording including an interview with Joachim regarding Glenn Gould. *Après midi* program – CBC.
Reference number: T10 3010.

MUS 270/H2,8

Interview. – 1986. – 1 audio tape cassette (1 hr 30 min.): polyester.
Sound recording containing an interview with Otto Joachim.
Reference number: C 1309.

MUS 270/H2,9

Interview. – 1990. – 1 audio tape cassette (ca. 1 hr): polyester.
Sound recording including an interview with Otto Joachim.
Reference number: C 1306.

MUS 270/I MISCELLANEOUS. – [195-]-1991. – 1 cm of textual records.

The series consists of different records including a poem written by Otto Joachim, an invitation card, lists of works, notes and press clippings.

Originals and copies.

MUS 270/I,1 Poem. – 1957. – 1 textual record.
File containing the poem *Ugly, the Jungles Darkness* written by Otto Joachim.
Original.

MUS 270/I,2 Invitation and thank-you card. – [195-?]-[199-]. – 2 textual records.
Original and a copy.

MUS 270/I,3 Various notes. – [195-?]-[198-?]. – 5 textual records.
Originals.

MUS 270/I,4 Sculpture project. – 1969. – 2 textual records.
File containing a registration form and notes pertaining to sculpture design.
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MUS 270/I,5 Lists of works. – [196-?]-[198-?]. – 2 textual records.
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